

CATALOGUE

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OF THE

Thirty-Sixth Annual Exhibition

OF THE

PENNSYLVANIA ACADEMY

OF THE

FINE ARTS.

1859.

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FOUNDED 1806.

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PHILADELPHIA:

COLLINS, PRINTER, 705 JAYNE STREET.

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Catalogues 10 Cents.

Admission 25 Cents. Season Tickets 50 Cents. Annual Tickets \$1.



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THIRTY-SIXTH ANNUAL EXHIBITION

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PENNSYLVANIA ACADEMY

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FINE ARTS,

CHESTNUT STREET ABOVE TENTH.

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COLLINS, PRINTER, No. 705 JAYNE STREET.

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## ACADEMY STOCK.

SUBSCRIPTIONS TO THE STOCK of the Academy will be received by the Curator at the office. The shares of Stock are thirty dollars each, which includes a commutation of all annual dues.

The stockholders become joint owners in the valuable property of the Institution, and have the privilege of visiting the Academy during all public exhibitions, and of receiving tickets of admission thereto for their immediate families; or, in lieu thereof, tickets of admission for two ladies whom they may designate.

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## SCHOOLS.

The Classes for the Study of the Living Model and the Antique are open nightly from the first of October until the end of the following March.

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## FOR TICKET OF ADMISSION TO ANY OF THE CLASSES

Application should be made to the Committee on Instruction, and left with the Curator of the Academy Building, who will furnish information of the regulations governing admission to membership in the Life Class.



THE WHOLE IS FREE FROM COST TO PROFESSORS AND STUDENTS OF ART.

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## LIBRARY.

The Library is open to the use of Professors and Students of Art, and to Stockholders, on application to the Curator. Donations of Books respectfully solicited.

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## EXHIBITORS.

It is absolutely necessary that owners of pictures should be willing to receive them home as soon as the exhibition is over. The Academy is unable to provide space, or assume the responsibility of the care of pictures, or other works of art, except during the period of their actual display upon the walls.

## VISITORS.

Canes, Umbrellas, and Parasols, must be left in care of the person at the entrance.

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Visitors are particularly cautioned against touching the Statuary, Pictures, or frames.

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A list of Pictures that are for sale is left with the Curator, to whom persons desirous of becoming purchasers are respectfully referred. They are marked thus \*.

# CATALOGUE.

## SOUTH-EAST GALLERY.

The numbers commence immediately on the right as you enter each room.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
1	*Hon. John C. Calhoun, . . . . .	T. B. Weleh.	Artist.
2	*Hubbell's Falls, on Winooski River, Vt., .	O. L. Heyde.	M. W. Baldwin.
3	Scene on the Hudson, . . . . .	W. T. Van Star- kenborgh.	W. P. Wilstach.
4	The Dilemma, . . . . .	Lindos.	Harrison Earle.
5	Marine View, . . . . .	Louis Meyer.	do.
6	Lady Jane Grey Reading the Scriptures to Lord Guilford Dudley, . . . . .	Ed. H. May.	J. S. Earle & Son.
7	Portrait of a Gentleman, . . . . .	O. S. Freeland.	
8	do. do. . . . .	do.	
9	do. do. . . . .	Austin Street.	Prof. Weiland.
10	Roman Girl, . . . . .	Luther Terry.	Sam'l Welsh.
11	The Happy Family, . . . . .	Lies.	Harrison Earle.
12	Indians Adopting Captain Smith, . . . .	J. G. Chapman.	do.
13	Poverty and Labor . . . . .	Versehuur.	do.
14	Spring . . . . .	Geo. F. Bensell.	Hiram Tilden.
15	View on the Tobyhanna (Evening), . . .	G. Grunewald.	Newland & Co.
16	Going through the Surf, . . . . .	R. Burnier.	H. Tilge.
17	Grandfather's Pet, . . . . .	Schlessinger.	H. Earle.
18	The New Pelisse, . . . . .	Duverger.	do.
19	The Wounded Bear Hunter, . . . . .	Tideman.	do.
20	Wealth and Luxury, . . . . .	Versehuur.	do.
21	Summer, . . . . .	Geo. F. Bensell.	Hiram Tilden.
22	Portrait of a Boy, . . . . .	O. S. Freeland.	James Sykes.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
23	Autumn, . . . . .	Geo. F. Bensell.	Hiram Tilden.
24	View near Chamouni, . . . . .	H. Burkel.	Mrs. Van Syckel.
25	Temple Lock (Great Marlow), . . . . .	J. W. Brown.	J. R. Webb.
26	The Wetterhorn, . . . . .	A. Leü.	Harrison Earl.
27	Crusaders Starting for the Holy Land; on the right, Peter the Hermit, with Monks, giving his parting Benediction, an Episode of leave-taking, . . . . .	A. Gatti.	J. Francis Fisher.
28	Portrait of a Girl, . . . . .	O. S. Freeland.	
29	Winter, . . . . .	Geo. F. Bensell.	Hiram Tilden.
30	Rome in the Distance, . . . . .	H. Burkel.	Mrs. Van Syckel.
31	Settling the Eastern Question, . . . . .	Tenkate.	H. Earl.
32	Church at Sunset, . . . . .	Unknown.	do.
33	Italian Lake Scene, . . . . .	Seefisch.	M. W. Baldwin.
34	Landseape, . . . . .	A. Achenbach.	Sam'l Welsh.
35	The Tomb of Love, . . . . .	N. Diaz.	S. B. Fales.
36	Grandmother and Child, . . . . .	Meyer.	Sam'l Welsh.
37	Peasants Waiting for the Ferry, . . . . .	Guido Bach.	W. Wicht.
38	View on the Lehigh at Bethlehem, . . . . .	G. Grunewald.	Newland & Co.
39	Grain-field and Harvest Scene (Italy), . . . . .	A. Flamm.	H. Tilge.
40	Young Girl, . . . . .	Patrois.	H. Earl.
41	Fox and Crows, . . . . .	L. Oeckert.	H. Tilge.
42	*Scene in the Catskill Mountains, . . . . .	Alex. Wust.	Artist.
43	A Landscape Composition, . . . . .	do.	Mad. Corvaizier.
44	Scene in the Island of Arran, . . . . .	H. Jutsum.	J. W. Bates.
45	Portrait of a Child, . . . . .	Robt. Street.	A. Steinmetz.
46	Evening on the Vineyard Sound, . . . . .	E. Moran.	J. K. Ritter.
47	Mary Washing the Feet of Christ, . . . . .	W. Etty, R. A.	Jos. Harrison.
48	Sunset on the Elbé, . . . . .	Aug. Anastasi.	S. B. Fales.
49	Babbling Brook in June, . . . . .	A. Fraser.	J. W. Bates.
50	Scene in an Italian Kitchen, . . . . .	Maes.	J. Francis Fisher.
51	Chickens, . . . . .	L. Pilliet.	H. Tilge.
52	Coast Scene, . . . . .	G. Poittevin.	J. H. Briscoe.
53	Garden of Love, . . . . .	Echout.	H. Earl.
54	Lake Geneva, . . . . .	W. Whittridge.	Mrs. J. J. Van Syckel.
55	Portrait of Lord Byron, . . . . .	Wm. E. West.	Dr. Alex. Bryant.
56	Portrait of a Gentleman, . . . . .	O. S. Freeland.	Dr. Shapleigh.



NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
57	Portrait of Dr. Samuel Jackson, . . .	S. B. Waugh.	J. S. Earle & Son.
58	A Merchantman entering Boston Harbor,	E. Moran.	S. B. Fales.
59	Lake Seene in Norway, . . . . .	A. Leü.	Harrison Earl.
60	Crime and Innocence, . . . . .	Wittkamp.	Sam'l Welsh.
61	Savoy Diligence, . . . . .	Carl Humbert.	do.
62	The Mother's Flight, . . . . .	Buccinelli.	do.
63	*Portrait of Mrs. Julia Deane Haines, .	John Pope.	Artist.
64	The way across the Stream, . . . . .	H. Jutsum.	M. W. Baldwin.
65	Marine (Coast of Sicily), . . . . .	A. Aehenbaeh.	F. J. Dreer.
66	Cattle Scene, . . . . .	Verboeckhoven.	H. Earl.
67	Seene on Lake Lucerne, . . . . .	A. Calame.	do.
68	A Day in the Country, . . . . .	W. E. Winner.	Artist.
69	Rev. Dr. Cuyler, . . . . .	S. B. Waugh.	Theo. Cuyler.
70	Portrait of a Girl, . . . . .	O. S. Freeland.	Dr. Shapleigh.
71	Harvest Home, . . . . .	J. H. Cafferty.	Artist.
72	City Gates, . . . . .	C. Hasenpflug.	F. Dreer.
73	Poultry, . . . . .	Guilleminet.	Sam'l Welsh.
74	Marine, . . . . .	E. L. Henry.	Mrs. C. R. Moore.
75	Boston Harbor, . . . . .	J. Henry Hill.	L. R. Menger.
76	Portrait of a Gentleman, . . . . .	T. B. Weleh.	Mr. S. A. Mansfield.
77	Italian Shepherd Boy, . . . . .	Jeremy Wilson.	Mrs. J. J. Van Sykel.
78	Group of Two Children, . . . . .	O. S. Freeland.	Dr. Shapleigh.
79	Wide Awake, . . . . .	W. S. Davis.	Jos. Harrison.
80	Landscape, . . . . .	W. S. Davis.	do.
81	A Calm, . . . . .	H. Gabe.	S. B. Fales.
82	Fowls in a Barn-yard, . . . . .	A. Jaques.	do.
83	View on the River Seine, . . . . .	J. Dupré.	do.
84	Burd Helen, . . . . .	W. L. Windus.	Jos. Harrison.
	<p>"Lord John he rode, Burd Helen ran,  A livelang simmer's day,  Until they came to Clyde water,  T' was filled frae bank to brae.</p> <p>" 'Seest thou yon water, Helen,' said he,  'That flows from bank to brim?'  'I trust to God, Lord John,' she said,  'You ne'er will see me swim.'"  <i>Vide Whitlow's Book of Scottish Ballads, p. 175.</i> </p>		

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
85	Portrait, . . . . .	A. Lawrie.	
86	A Partial Eelipse of the Moon (Honey Moon), . . . . .	E. Nieol.	S. B. Fales.
87	Seene on the Elbe, . . . . .	C. Hognet.	do.
88	Sheep, . . . . .	E. Verboeckhoven.	J. W. Bates.
89	Breakfast, . . . . .	Z. Notteman.	J. Boylan.
90	Tuning the Guitar, . . . . .	L. Fauvelet.	Jos. Harrison.
91	Head, . . . . .	Wm. Etty, R. A.	do.
92	Portrait of a Lady, . . . . .	Paul Weber.	Artist. [lits.
93	*Winter Scene (Morning), . . . . .	Krusseman.	Rev. A. A. Wil-
94	* do. (Evening), . . . . .	do.	do.
95	Portrait—Hon. Wm. Millward, . . . . .	Jas. Pine.	Hon. Wm. Millward.
96	Hawthorn Gathering, . . . . .	C. J. Lewis.	M. E. Bennett.
97	Lift Me Up, . . . . .	Thos. Faed.	S. B. Fales.
98	Compeigne Forest, . . . . .	Reehisson.	do.
99	Brisk Gale, . . . . .	H. Gabe.	do.
100	New Picture Book, . . . . .	J. Trayer.	do.
101	Haup la, Haup la, (Gee up), . . . . .	V. Luminais.	do.
102	Landscape, with Figures, . . . . .	Carl Girardet.	do.
103	An Alley in the Forest of Fountainbleau, . . . . .	N. Diaz.	do.
104	Portrait, . . . . .	A. Lawrie, Jr.	
105	Portrait of a Lady, . . . . .	Austin Street.	Artist.
106	Landscape with Sheep—Landscape by Sheep by . . . . .	Ortman. Verboeckhoven.	S. B. Fales.
107	The First Letters, . . . . .	A. Guillemin.	do.
108	Poultry, . . . . .	Guilleminet.	S. Welsh.
109	Romp in the Hayfield . . . . .	P. F. Poole.	Jos. Harrison.
110	Compeigne Forest (a Century ago), . . . . .	Reehisson.	S. B. Fales.
111	Toilette of the Moeccolletto, . . . . .	Maes.	S. Welsh.
112	Portrait of a Lady, . . . . .	Wm. S. Jones.	Artist.
113	Cinderella—her Father and Sister going to the ball, . . . . .	Thos. Sully.	Artist.
114	Flowers, . . . . .	Miss Bakhuisen.	J. S. Earle & Son.
115	The Kittens, . . . . .	Meyerheim.	Harrison Earl.
116	Suburbs of City Guarda, . . . . .	Vervier.	do.
117	*First Lesson, . . . . .	T. P. Rossiter.	. . . .

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
118	Portrait of a Gentleman, . . . . .	Robt. Street.	Dr. Jno. Hamilton.
119	The Holy Family with St. Elizabeth, . . . . .	V. Morani.	J. Francis Fisher.
120	*Confidence, . . . . .	Wittkamp.	Mr. Skirving.
121	Scene from the Wenger Alps (Switzerland), . . . . .	Martin Reissner.	Artist.
122	Twilight, . . . . .	Paul Weber.	Harrison Earl.
123	The Road-side Inn, . . . . .	Vershuur.	do.
124	Interior with Dogs, . . . . .	Hervey.	Theo. Lee.
125	*Judith and Holofernes, . . . . .	Wm. E. West.	Jos. Woods.

## N O R T H - E A S T   G A L L E R Y .

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
126	An August Afternoon on the Susquehanna,	John A. Hows.	A. D. Jessup.
127	*Christian Charity, . . . . .	Trevor McClurg.	Artist.
128	Portrait, . . . . .	Geo. F. Bensell.	S. B. Fales.
129	Minnie, . . . . .	Bass Otis.	Artist.
130	Sketch from Nature, . . . . .	Silas A. Coleman.	E. P. Hancock.
131	Dead Game, . . . . .	J. A. Woodside.	F. De Berg Richards.
132	*Marine—near Cape Elizabeth, Maine, .	T. Moran.	J. Milne.
133	Portrait, . . . . .	W. H. Furness, Jr.	G. Whitney.
134	Moonlight, . . . . .	Geo. B. Wood.	Artist.
135	*Castle Hazard, Narraganset, . . . .	E. D. Lewis.	do.
136	*View near Baveno (Lake Maggiore), .	W. S. Haseltine.	do.
137	Italian Peasants, . . . . .	W. Sandford Mason.	F. De Berg Richards.
138	Portrait of Henry Greenough, . . . .	Jos. Ames.	H. Greenough.
139	Moore's Cottage, Columbia Bridge, Phila.,	I. L. Williams.	A. S. Robinson.
140	View in the Island of Ischia, . . . .	M. A. Reissner.	F. R. Backus.
141	Catawissa Railway Viaduct, . . . . .	Russel Smith.	Thos. Kimber.
142	*Sunrise in the Mountains, . . . . .	Alex. Wust.	Artist.
143	Portrait of a Boy, . . . . .	Jno. Neagle.	M. Fitzgerald.
144	Portrait of Professor Peirce, Cambridge, .	Jos. Ames.	Prof. Peirce.
145	Mehl's Wood (Germantown), . . . . .	Geo. B. Wood, Jr.	Artist.
146	*A Narcissus (study from Nature), . . .	J. Harrison Lambdin.	. . . . .
147	A Neglected Garden, . . . . .	W. T. Richards.	W. T. Walters.
148	Rubens and Vandyke, . . . . .	P. F. Rothermel.	S. Welsh.
149	Portrait of a Lady, . . . . .	T. B. Welch.	J. F. Cake.
150	Portrait of the late Ed. L. Carey, . . .	Thos. Sully.	H. C. Carey.
151	Motif from the White Mountains, . . .	W. T. Richards.	W. P. Gardner.
152	After Sunset, Roman Campagna, . . .	W. S. Haseltine.	Sam'l Welsh.
153	Nest in the Rack, . . . . .	Mary Smith.	C. W. Wharton.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
154	*Stable, . . . . .	P. Moran.	Artist.
155	Country Seat, . . . . .	E. D. Lewis,	D. Gratz.
156	Swinging, . . . . .	G. C. Lambdin.	. . . . .
157	A Sail, a Sail ! . . . . .	Ed. Moran.	. . . . .
158	Hubert and Princee Arthur, . . . . .	C. Schnessele.	J. S. Earle & Son.
159	Sunset, from Nature, . . . . .	Alex. Wust.	Mad. Corvaizier.
160	Snow Birds, . . . . .	E. Wood Perry.	J. Atherton Blight.
161	Seene in Westmoreland, (England), . . . . .	Wm. Hart.	J. S. Bullard.
162	Study of Clouds, . . . . .	Geo. F. Bensell.	Artist.
163	In the English Channel, . . . . .	J. Hamilton.	E. Newland.
164	View in the White Mountains, . . . . .	E. D. Lewis.	Jos. Harrison.
165	Portrait of a Gentleman, . . . . .	T. B. Welch.	Col. Goodwin.
166	Do. a Young Lady, . . . . .	J. J. Logue.	
167	Do. Rev. F. Moore, . . . . .	Jas. Pine.	Rev. F. Moore.
168	Do. a Lady, . . . . .	E. D. Marchant.	. . . . .
169	Pussey's Portrait, . . . . .	E. Wood Perry.	J. Atherton Blight.
170	The Smuggler's Cave, . . . . .	E. Moran.	S. B. Fales.
171	*Moonlight in Winter, . . . . .	W. T. Richards.	Artist.
172	Valley Forge (Winter), . . . . .	I. L. Williams.	C. G. Childs.
173	Ben Nevis and Loch Linnhe, . . . . .	Russel Smith,	Thos. Kimber.
174	A Choice Dessert, . . . . .	J. J. Logue.	Artist.
175	*Lake Lucerne, Village of Brunnen, . . . . .	A. Bierstadt.	do.
176	Portrait of a Lady, . . . . .	Ed. H. May.	Mrs. W. E. Ro- gers.
177	Happy Hours, . . . . .	W. Sand. Mason.	E. S. Mason.
178	Dreamland Tales, . . . . .	Geo. C. Lambdin.	. . . . .
179	Mill on Slippery Rock, . . . . .	G. Hetzel.	Artist.
180	*Leisure and Labor, . . . . .	F. B. Mayer.	do.
181	*The Pool, Franconia Mountains, N. H., . . . . .	A. Zeno Shindler.	do.
182	Gondolfo, Lake Albano, . . . . .	Russel Smith.	Thos. Kimber.
183	A Lady, . . . . .	J. R. Lambdin.	. . . . .
184	Portrait of a Gentleman, . . . . .	S. B. Waugh.	J. H. Briscoe.
185	Jephthah's Daughter, . . . . .	T. B. Read.	Jos. Harrison.
186	*Flushing the Covey, . . . . .	W. J. Hays.	Artist.
187	*Farmyard Scene, . . . . .	Ed. L. Henry.	do.
188	Deserted Fortress, . . . . .	Thos. Moran.	J. Betts.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
189	Portrait of an Artist, . . . . .	Remb't Peale.	Rubens Peale.
190	Portrait, . . . . .	T. B. Read.	A. L. Raymond.
191	Rt. Rev. J. H. Hopkins, Bishop of Vermont,	J. R. Lambdin.	. . . . .
192	View on the Raritan, . . . . .	W. T. Van Stark- enborgh.	M. W. Baldwin.
193	Graves of Keats and Shelley, . . . . .	Russel Smith.	Thos. Kimber.
194	A Study, . . . . .	J. Harrison Lambdin.	Φ. K. Σ. fraternity.
195	Benedict and Beatrice, from Shakspeare's Comedy of Much Ado about Nothing, .	P. F. Rothermel.	Artist.
196	*View on the Conaquenessing, Butler Co., Penna., . . . . .	Geo. Hetzel.	Artist.
197	*Scene at Fontainebleau, . . . . .	Paul Weber.	Artist.
198	*Expected Guests, . . . . .	Wm. E. Winner.	Artist.
199	Portrait of a Gentleman, . . . . .	T. B. Read.	James N. Stone.
200	New York Merchantman, outward bound, .	Ed. Moran.	T. W. Bates.
201	The Little Vagrants, . . . . .	Louis Lang.	Jos. Harrison.
202	Landscape, . . . . .	Alex. Wust.	Charles Toppan.
203	*Approaching Storm, . . . . .	do.	Artist.
204	*Point Judith, Narraganset Bay, . . . . .	E. D. Lewis.	Artist.
205	Natural Bridge (Virginia), . . . . .	Geo. B. Wood, Jr.	Artist.
206	In an Arbor, . . . . .	E. Wood Perry.	. . . . .
207	Beach by Moonlight, . . . . .	Thos. P. Otter.	M. W. Baldwin.
208	Portrait of a Gentleman, . . . . .	O. S. Freeland.	Geo. G. Presbury.
209	Do. . . . .	John Sartain.	Wm. Barger.
210	Sappho, . . . . .	G. W. Conarroe.	Artist.
211	Portrait of a Gentleman, . . . . .	T. B. Welch.	Dr. Jas. Bond.
212	*Evangeline, . . . . . Homeward serenely she walked, With God's benediction upon her.	E. H. May.	Jas. Earle & Son.
213	*Child on a Door Step, . . . . .	E. Wood Perry.	. . . . .
214	Lazy-Bones, . . . . .	G. C. Lambdin.	S. P. Avery.
215	Accommodation, . . . . .	W. S. Blythe.	J. S. Earle & Son.
216	Fruit, from Nature, . . . . .	Lady Amateur.	
217	Cottage Scene, Montgomery County, .	Xanthus Smith.	Jos. Harrison.
218	View on the Brandywine, . . . . .	Ed. D. Lewis.	Dr. F. Lewis.
219	*View on the Rhine, . . . . .	W. S. Haseltine.	Artist.
220	*Mother and Child, . . . . .	Thos. Sully.	do.



NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
221	*On League Island, . . . . .	P. Moran.	Artist.
222	Card Players, . . . . .	E. Wood Perry.	E. W. Clark.
223	Women of the Abruzzi, . . . . .	H. C. Wilde.	J. J. Hazard.
224	Old Cottage Scene on the Schuylkill, . . . . .	I. L. Williams.	A. S. Robinson.
225	Rothermel in his Studio in Rome, . . . . .	Jeremy Wilson.	Miss M. Van Syckel.
226	Portrait of a Gentleman, . . . . .	T. B. Read.	Jas. W. Brown.
227	*Magdalen, . . . . .	S. B. Waugh.	J.S. Earle & Son.
228	Sunny Hours—figures by J. K. Trego, Landscape,	Isaac L. Williams.	W. F. Potts.
229	*English Church (Twilight), . . . . .	Ed. L. Henry.	Artist.
230	*A Mother defending her Children from the Indians (a sketch for a larger picture), . . . . .	Trevor McClurg.	do.
231	*Sunset, . . . . .	Alex Wust.	do.
232	*View in Wales, . . . . .	F. D. Berg Richards.	do.
233	Portrait of a Lady, . . . . .	G. W. Conarroe.	do.
234	Portrait of a Boy, . . . . .	Bass Otis.	Copeland.
235	Excelsior, . . . . . “There in the twilight cold and gray, Lifeless and beautiful he lay.”	Geo. F. Bensell.	Artist.

## NORTH GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
236	<p>Hereules and Omphale, . . . . .</p> <p>Omphale, the Queen of Lydia, having heard of the great exploits of Hercules, wished to see so illustrious a hero. Her wish was gratified. After his murder of Eurytus, he was condemned by the Gods to be sold as a slave. Omphale bought him and restored him to liberty, but the hero became so much enamored of the Queen, that he continued as her slave, and is represented as working among her female attendants, holding the distaff and spinning by her side, while she clothes herself in his lion's skin and arms herself with his club.</p>	Luca Giordana.	W. Bailey.
237	St. Peter, . . . . .	Spagnoletto.	Col. Graham.
238	Landseape, . . . . .	Wm. A. Gay.	E. Mitchell.
239	*Intruders, . . . . .	New. H. Trotter.	Artist.
240	Bay of Naples (moonlight), . . . . .	M. A. Reissmer.	F. R. Baehus.
241	Group of a Family, . . . . .	Geo. Wunderlich.	Artist.
242	*The Amateur, . . . . .	Henry Key.	do.
243	Musidora (after West), . . . . .	C. R. Leslie.	Academy.
244	Portrait of the late Jas. Ross, of Pittsburg,	T. Sully.	do.
245	<p>The Dead Man restored to Life by touching the bones of the Prophet Elisha, . .</p> <p>"And the bands of the Moabites invaded the land at the coming in of the year. And it came to pass, as they were burying a man, that, behold, they spied a band of men; and they east the man into the sepulchre of Elisha: and when the man was let down, and touched the bones of Elisha, he revived."—2 <i>Kings</i>, xiii. 20.</p>	Wash. Allston.	do.
246	Deliverance of Leyden, . . . . .	Wittkamp.	do.

In 1574, during the cruel wars carried on by Philip II., Leyden was besieged by the Spaniards under Valdez. The King of Spain, after a long course of barbarity conducted by the Duke of Alva, had offered by proclamation a free pardon to all, except the Prince of Orange, who should come in and sign an abjuration of their heresy. The provinces universally rejected the offer, and resolved on maintaining



their liberties to the last. Although threats had been uttered against Leyden, and a fearful attack was expected, and the Prince of Orange had given the strictest orders for victualling and preparing the town, proper precautions were by some fatality neglected, and the inhabitants were exposed to the pressure of a thousand wants during the most obstinate and bloody siege the Netherlands had yet experienced. The Spaniards, by a strict blockade, reduced it to the last extremity. The Dutch could muster no force adequate to its relief. Despair and necessity were the cause of prodigious endurance and efforts. The inhabitants lived on the carcasses of their fellow-citizens. Women lined the ramparts, and performed the duty of soldiers. Six thousand persons out of twenty thousand died of famine. When summoned to surrender, the survivors replied that they could not want subsistence so long as their left arms remained, on which they could feed, while with the right they defended the city. Vanderwerf, the Burgomaster—the central figure of the picture—was at the time solicited by some of the inhabitants to surrender. He said to them: “My friends, since I must die, it is of little importance whether I fall by you or by the enemy: cut me to pieces and divide the pieces among you; I shall die satisfied if I can be in any way useful.”



No. 1. Is the *Burgomaster* of the town, Pieter Adrianszoon Vanderwerf.

No. 2. *Pieter Corneleszoon Manalant*, an Evangelical Preacher, apostle of the Protestant religion.

No. 3. The Military Chief, *Van der Does*.

No. 4. *Gerard Van der Laan*, Captain of Volunteers, who has returned from the outside of the town, where he has protected Boissot's boats.

No. 5. The Poet, *Pieter Janszoon Van der Morsch*, wounded during the siege.

No. 6. Is a portrait of the Painter, *M. Wittkamp*.

At the moment that has been described, the magnanimous resolution was formed of breaking down the dikes, and letting the ocean overflow the Rhineland. Information was given to the besieged by their countrymen at a distance, by means of carrier pigeons, that the dikes of the Meuse and the Issal had been opened. After some time, the sea, impelled by a violent southwest wind, rushed in and drove the inundation with such fury against the besiegers, that Valdez, fearing that his army would be swallowed up in the waves, was obliged to draw off his forces, and relinquish the enterprise. The Admiral of Zeeland, Louis Boissot, then advanced with his little fleet

of flat-bo' tomed boats, which had been prepared for the relief of the brave citizens, sailed over the newly-formed expanse, and triumphantly entered the city.

The Prince of Orange soon arrived among the gallant inhabitants. After rewarding the Admiral and the commander of the town, Douza (or Does), and the officers and soldiers, he offered to the town the option of two benefits—an immunity from taxes for a certain period, or the foundation of a University in the city. The citizens crowned their former glory by choosing the latter part of the alternative. It is to this circumstance that the celebrated University of Leyden owes its existence.

The groups dispersed over the picture represent different classes of society. The deliverance of the town and the arrival of bread are the two sentiments that cause a thrill among the wretched inhabitants, who had been on the brink of the grave. At this moment the hero Vanderwerf is not forgotten. They who a little while before endeavored to shake his courage by their threats, now bless him as a protecting divinity. They have undergone sufferings, but they are now relieved. The people manifest their gratitude; they bow down before the civic virtue and the sublime power of religion, which were certainly the great supporters of the courage of Leyden.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
247	Paul and Barnabas, . . . . .	B. West.	Academy.
248	Landseape, . . . . .	J. Doughty.	do.
249	Landseape (spring), . . . . .	Rob't Street.	Rev. A. A. Wil- lits.
250	Portrait of a Lady, . . . . .	G. W. Conarroe.	M. Rumsey.
251	Landseape (Italy), . . . . .	J. O. Montalant.	Miss J. J. Van Sykel.
252	Ruins and Sunset, . . . . .	Jas. Hamilton.	Mr. Forepaugh.
253	Adoration of the Wise Men, . . . . .	After Rubens.	Academy.
254	Destruction of Pharaoh and his Host, . . . . .	Unknown.	do.
255	Landseape (summer), . . . . .	Rob't Street.	Rev. A. A. Wil- lits.
256	Fruit Piece, . . . . .	Raphael Peale.	Academy.
257	An Interior, . . . . .	Van Osstade.	do.
258	River Scene, . . . . .	Van Goyen.	do.
259	Ganymede, . . . . .	Guido.	do.
260	*Portrait, . . . . .	Miervelde.	Mrs. Storm.
261	Portrait of Charles 1st, . . . . .	Vandyke.	T. S. Mitchell.
262	Triumph of Love, . . . . .	B. West.	S. Seguin.
263	Head of St. Peter, . . . . .	Spagnoletto.	Lt. Riukendorf.
264	Time and Truth correcting Love, . . . . .	Le Brun.	Academy.
265	Musie Party, . . . . .	Unknown.	do.
266	Sea Port, . . . . .		do.
267	Violinist, . . . . .	Vanderhelst.	J. L. Hodge.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
268	Silenus before the King, . . . .	Jordaens.	Academy.
269	Sampson and Delilah, . . . .	David.	do.
270	Angel delivering St. Peter from Prison, .	Unknown.	do.
271	Sir Walter Raleigh, . . . .	Vanderpool.	do.
272	Flower Piece, . . . .	Bosschaert.	do.
273	Portrait, . . . .	Von Lint.	do.
274	Horse Market, . . . .	P. Van Bloemen.	do.
275	Boar Hunt, . . . .	Snyders.	do.
276	Shipwreck, . . . .	Joseph Vernet.	do.
277	Devil's Bridge, . . . .	Unknown.	Mrs. Commodore Hull.
278	Marine View in France, . . . .	Jos. Vernet.	Academy.
279	Head of an Old Man, . . . .	Salvator Rosa.	do.
280	Marine View, . . . .	Vandervelde.	do.
280 ½	Frederick the Great, . . . .	Prof. Kiss.	Artist.
281	Dugald Stewart (after Raeburn), . . .	J. R. Lambdin.	Academy.
282	Dog and Dead Game, . . . .	Snyders.	do.
283	The Prodigal's Return, . . . .	B. West.	S. Seguin.
284	Royal Family of Naples at Portici, . .	Jos. Vernet.	Academy.
285	Marine View, . . . .	Lucatelli.	do.
286	Head of an Old Man, . . . .	Salvator Rosa.	do.
287	Marine (after J. Vernet), . . . .	T. Birch.	Gratz Estate.
288	Flower Piece, . . . .	Bosschaert.	Academy.
289	Martin Luther's Wife, . . . .	Von Vliet.	do.
289 ½	Fox Hunt, . . . .	Snyders.	E. Biddle.
290	Mercury Deceiving Argus, . . . .	Salvator Rosa.	Academy.
291	Banditti among Ruins, . . . .	Pannini.	do.
292	Fruit, . . . .	Raphael Peale.	do.
293	Martyrdom of St. Catharine, . . . .	Unknown.	do.
294	Banditti among Ruins, . . . .	Pannini.	do.
295	Dutch Festival, . . . .	Unknown.	do.
296	Barn Yard Fowls, . . . .	Schouman.	do.
297	Hagar and Ishmael, . . . .	B. West.	S. Seguin.
298	Coast Scene (Norway), . . . .	C. Euler.	Artist.
299*	Summer Morning on the Coast, . . . .	T. Moran.	do.

## NORTH-WEST GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
300	View in Chester County, . . . .	W. T. Richards.	Harrison Earl.
301	Portrait of a Gentleman, . . . .	E. D. Marchant.	B. Tingley, Jr.
302	Portrait of the Rev. Dr. De Witt, . . . .	S. B. Waugh.	Theo. Cuyler.
303	The Great Stone Fence ( <i>Vide</i> Hawthorne's "Twice-told Tales," . . . .)	I. L. Williams.	Jas. S. Watson.
304	*Sunset on the Susquehanna, . . . .	Geo. Hetzel.	Artist.
305	Farm Yard, Centreville, Pa., . . . .	P. Moran.	do.
306	*Scene near Canaan, New York, . . . .	M. Reissner.	do.
307	Portrait of a Lady, . . . .	E. D. Marchant.	J. R. Burden.
308	Madame Gazzaniga (La Traviata), . . . .	Jos. Ames.	
309	Fishing Boats beating up to Windward, St. Johns, N. B., . . . .	Ed. Moran.	J. C. McGuire.
310	*Breeze on the Delaware, . . . .	E. H. Murray.	Artist.
311	A Breezy Day, . . . .	Jas. Hamilton.	R. Whitechurch.
312	Groves in the Meadows, . . . .	Wm. Hart.	Jno. Bullard.
313	Still Life (Fruit), . . . .	Robert Street.	Rev. Jno. Street.
314	Portrait of a Lady, . . . .	T. B. Welch.	Miss M. Johnson.
315	Hove to for a Pilot, . . . .	Ed. Moran.	J. Boylan.
316	Winter Sunset in Vermont, . . . .	R. Gignoux.	Artist.
317	English Coast Scene (Sunrise), . . . .	Jas. Hamilton.	R. Whitechurch.
318	*View near Minden, Westphalia, . . . .	A. Bierstadt.	Artist.
319	Pennsylvania River Scene, . . . .	Mrs. E. C. Hoyt.	do.
320	Portrait of a Lady, . . . .	O. S. Freeland.	
321	Spirit of the Water-Fall, . . . .	T. Buchn. Read.	Jas. L. Claghorn.
	<p>"Her form was small, her figure light, As is some fabled fountain sprite, The aerial scarf about her twines Like gossamer, seemed to woo the winds; A shape so slight, she seemed to be That vision which poets only see, The spirit of that Iris small Poised on the mist of a water-fall." (<i>Vide</i> Read's "Valley Camp.")</p>		
322	*Island of Capri, . . . .	J. O. Montolant.	Artist.



NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
323	A German Forest, . . . . .	E. Euler.	Artist.
324	On the Alert, . . . . .	Silas A. Coleman.	Dr. F. Gauntt
325	Landscape (Autumn), . . . . .	W. H. Wilcox.	Dr. Gilliams.
326	*First Lessons, . . . . .	Wm. E. Winner.	Artist.
327	Portrait of a Young Lady, . . . . .	Robt. Street.	Jas. Carter.
328	Group of Three Children, . . . . .	S. B. Waugh.	E. C. Knight.
329	Landscape, . . . . .	Russel Smith.	Jos. Harrison.
330	*Landscape and Cattle, . . . . .	S. P. Dyke.	Artist.
331	King Lear, . . . . . <i>"Gloster. The trick of that voice I do well  remember:  Is 't not the king?  " Lear. Ay, every inch a king:  When I do stare, see how my subject quakes."  (Tragedy of King Lear, act 4, sc. 6.)</i>	P. F. Rothermel.	Jos. Harrison.
332	Old Elshies' Mill, . . . . .	R. W. Leaming.	Artist.
333	Portrait of a Child, . . . . .	W. S. Mason.	E. W. Spencer.
334	Distant View of Mount Washington, . . . . .	E. D. Lewis.	H. Bridport.
335	Portrait of the Hon. Edward Everett, . . . . .	G. W. Conarroe.	Artist.
336	Portrait of a Gentleman, . . . . .	A. E. Macneir.	Mr. S. Craig.
337	*Coast of Newfoundland, . . . . .	T. Moran.	E. Newland.
338	*View on the Susquehanna, . . . . .	I. L. Williams.	Artist.
339	View from the Island of Capri, near Naples, . . . . .	W. S. Haseltine	D. Haddock, Jr.
340	Capture of the Serapis, . . . . .	Jas. Hamilton.	Artist.
341	*Woman Spinning, . . . . .	J. Eugene Craig.	do.
342	*Venetian Water Carrier, . . . . .	E. Wood Perry.	do.
343	In the Cordilleras, S. A., . . . . .	L. R. Mignot.	do.
344	Portrait Group of Two Girls, . . . . .	O. S. Freeland.	J. N. Withers.
345	Portrait, . . . . .	A. Lawrie.	
346	Country-Seat, . . . . .	E. D. Lewis.	D. Gratz.
347	*The Retreat, . . . . .	Silas A. Coleman.	Artist.
348	The Evening Stroll, . . . . .	N. H. Trotter.	Jas. S. Earle.
349	Evening, . . . . .	I. L. Williams.	J. J. Black.
350	Rittenhouse Mill, Wissahickon, . . . . .	Geo. W. Holmes.	Artist.
351	Portrait of Bishop Potter, . . . . .	G. W. Conarroe.	do.
352	Portrait of a Gentleman, . . . . .	E. D. Marchant.	Evans Rogers.
353	Coast Scenery, . . . . .	Jas. Hamilton.	E. Newland.
354	Portrait of the late Dudley A. Tyng, . . . . .	T. B. Welch.	Artist.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
355	Souvenir of Italy, . . . . .	W. L. Sontag.	Theo. Lee.
356	The Devil's Whirlpool, Creesham Creek, near Germantown (Moonlight), . . . .	M. A. Reissner.	B. J. Leedom.
357	The Last Indian, . . . . .	do.	Artist.
358	Swiss Sunset, . . . . .	Mrs. E. C. Hoyt.	do.

## S O U T H - W E S T   G A L L E R Y .

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
S T A T U A R Y .			
359	Statue of a Bacchante carrying a Young Fawn, . . . . .	Ceracci.	Academy.
360	Bas Relief, Guardian Angel, . . . . .	J. A. Bailly.	Wm. Struthers.
361	Medallion—Spring, . . . . .	After Thorwald- [sden.	Academy.
362	Statue of Penelope (marble), presented by J. Rhea Barton, Esq., . . . . .	Rinaldo Rinaldi- [ni.	do.
	<p>Penelope, inspired by Minerva, having penetrated the disguise of Ulysses, as he sits among the suitors, determines to offer a trial of strength, in which she is sure of his triumph. She brings forth the bow and arrows of Ulysses, which she had carefully preserved during his absence, and bearing them majestically to the hall where the suitors are assembled, pauses at the threshold and announces her plan.</p> <p>“Who first Ulysses’ wondrous bow shall bend, And through twelve ringlets the fleet arrow send, Him will I follow, and forsake my home, For him forsake this loved, this wealthy dome.”</p>		
363	*Vase, with alto reliefs, . . . . .	Thorwaldsen.	Hagedorn.
364	Bust of a Gentleman, . . . . .	S. B. Downing.	Mrs. F. Peale.
365	Bust of Bishop Potter, . . . . .	Isaac Broome.	C. B. Barclay.
366	Portrait Bust, . . . . .	Edw. Stauch.	Artist.
367	Hero and Leander, . . . . .	Carl Steinhauser.	Academy.

Leander, a youth of Abydos, became enamored of Hero, a young priestess of Sestos, on the opposite shore of the Hellespont. Deterred, by the nature of her sacred office, from openly acknowledging their mutual passion, Leander swam by night across the Hellespont, guided by a torch which shone across the strait from the tower of Hero. He has just reached the rocky shore, with dripping hair, and exhausted with fatigue. His satisfaction is visible at having reached the goal, and achieved his love-impelled exploit, as he sinks at the side of his beloved, whose drapery flows down and rests on the ground beneath him. He is partly supported by her right arm, while with her left hand she presses the water from his hair. His right arm hangs over her knees, and his left is thrown around her. Their faces are turned towards each other; his opening mouth appears to utter, in broken accents, the first words of endearment; her down-cast eyes are steadily fixed on his.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
368	*Bust—Summer, . . . . .	J. A. Bailly.	Artist.
369	Bust of Spring, . . . . .	E. D. Palmer.	Academy.
370	John Milton, . . . . .	Paul Akers.	J. Francis Fisher.
371	Cain, . . . . .	Dupré.	Samuel Welsh.
372	Crab Catcher. . . . .	Carl Steinhauser.	C. F. Hagedorn.
373	Musie, Appollino Playing the Violin, . . . . .	do.	Mrs. S. B. Van Syckel.
374	Paradise Lost, or Eve Repentant, . . . . .	[lomev. Edw. S. Bartho-	Jos. Harrison.
375	Sappho, . . . . .	Carl Steinhauser.	Mrs. S. B. Van Syckel.
376	The Greek Flower Girl, . . . . .	do.	C. F. Hagedorn.
377	Sappho, . . . . .	Dupré.	Sam'l Welsh.
378	*Indian Poet, . . . . .	A. E. Harnieh.	Artist.
379	Portrait Statuette, . . . . .	J. Reverend.	E. Baudin.
380	Homer Led by the Genius of Poetry, . . . . .	Ed. S. Bartholo-	C. J. Wolf.
381	The Indian Hunter, . . . . .	mew. J. Q. A. Ward.	J. R. Lambdin.
382	Hagar and Ishmael, . . . . .	J. Q. A. Ward.	C. J. Wolf.
383	Statuette Model of the proposed Monument to Simon Kenton, of Ohio, . . . . .	Ed. S. Bartholo-	Thad. Norris.
384	The Spirit of the Rhine, . . . . .	[mew. Sehwanthaler.	Mrs. H. Farnum.
385	*David with his Harp, . . . . .	A. E. Harnieh.	Artist.
386	Medallion—Autumn, . . . . .	After Thorwald-	Academy.
387	Wm. Tell's Son, . . . . .	sden. Romanelli.	J. S. Earle.
388	Medallion—Henry Clay, . . . . .	A. H. Briseoe.	
389	Portrait Bust, . . . . .	Henry Key.	J. C. Sidney.
390	Venus Victrix, . . . . .	Thorwaldsden.	C. B. Barelay.
391	Medallion—Summer, . . . . .	After do.	Academy.
392	Christ Blessing Little Children, . . . . .	J. A. Bailly.	Wm. Struthers.
393	Bacchante, . . . . .	Ceraeei.	Academy.
394	Original Model for the Sculptured Decorations over the entrance to the General Post-Office at Washington ( <i>over the door of the gallery</i> ), . . . . .	Butti.	Major Meigs.



## R O T U N D A .

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
395	Venus de Medici, . . . . .	After antique.	Academy.
396	Judge Hopkinson, . . . . .	Cleavinger.	do.
397	Daughter of Niobe, . . . . .	After antique.	do.
398	Judge Hemphill, . . . . .	Trentenove.	do.
399	Bust of a Lady, . . . . .	S. B. Downing.	F. Radoux.
400	Portrait of Benjamin West, . . . . .	B. West.	S. Sequin.
401	Commodus, . . . . .	After antique.	Academy. [son.
401 $\frac{1}{2}$	Bust of Robert Burns, . . . . .	King.	J. & G. H. Gib-
402	Patrick Lyon, . . . . .	John Neagle.	Academy.
403	Bust of H. Cannon, sculptor, . . . . .	Cannon.	do.
404	Bust of Speaker Orr, . . . . .	T. R. Barbee.	do.
405	Caracalla, . . . . .	After antique.	do.
406	Venus de Milo (bronze), . . . . .	do.	W. H. Stewart.
407	Bust of Phocion (plaster), . . . . .	do.	Academy.
408	Bust of Lafayette, . . . . .	Greynough.	do.
409	Paintings on Glass, . . . . .	J. & G. H. Gib- son.	do.
410	Bonaparte Crossing the Alps (after David),	C. B. Lawrence.	do.
411	Bust of Franklin, . . . . .	Carrachi.	do.
412	Bust of a Lady, . . . . .	J. A. Bailly.	Artist.
413	Socrates (plaster), . . . . .	From antique.	Academy.
414	Bust of D. W. Coxe, . . . . .	Cannon.	do.
415	Bust of Hamilton, . . . . .	Carrachi.	do.
416	George Frederick Cooke as Richard the Third, . . . . .	T. Sully.	do.
417	Minerva, . . . . .	After antique.	do.
418	Nicholas Biddle, . . . . .	H. Cannon.	do.
419	David Thanking God for his Triumph over Goliath, . . . . .	Schewminger.	do.
420	Henry Clay, . . . . .	H. Cannon.	do.
421	Maria Louisa, . . . . .	Canova.	J. L. Hodge.
422	Fighting Gladiator (bronze), . . . . .	After antique.	Academy.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
423	Diana (plaster), . . . . .	From antique.	Academy.
424	Rome (plaster), . . . . .	do.	do.
425	Adam and Eve, . . . . .	Carlo Lotti.	do.
426	Head of an Old Man (ivory), . . . . .	R. Wylie.	S. B. Fales.
427	Female Head (ivory), . . . . .	do.	do.
428	Head of a Bacchante, . . . . .	do.	do.
429	Beatrice Cenci (lava), . . . . .	Unknown.	do.
430	Chief Justice Marshall, . . . . .	Ball Hughes.	Academy.
430 $\frac{1}{2}$	Infant Bacchanals (enamel), (after Rubens),	Unknown.	J. Francis Fisher.
431	Casts from Antiques found in Herculaneum,		Academy.
432	E. S. Bartholomew, sculptor (photograph),	After Wm. Page.	S. B. Fales.
433	Son of Niobe, . . . . .	After antique.	Academy.
434	*Moorish Interior, . . . . .	T. W. Richards.	Artist.
435	Portrait in Crayon, . . . . .	Geo. F. Bensell.	Mr. Sickle.
436	do. do. (Child and Nurse), . . . . .	S. J. Ferris.	W. C. Ingles.
437	Homestead (after Herring), photograph,	F. de B. Richards.	Artist.
438	*Moorish Interior (water color), . . . . .	T. W. Richards.	do.
439	Portrait of a Lady (crayon), . . . . .	S. J. Ferris.	Dr. Paul.
440	Murder of Rutland, . . . . . <i>Rutland.</i> Oh! let me pray before I take my death; To thee I pray: sweet Clifford, pity me! <i>Clifford.</i> Such pity as my rapier's point affords. <i>Rutland.</i> I never did thee harm; why wilt thou slay me? <i>Clifford.</i> Thy father slew my father; there- fore die. <i>Shakspeare, Henry VI., Part 3, Act 1.</i>	C. R. Leslie, R. A.	Academy.
441	Washington Allston, . . . . .	Cleavinger.	Academy.
442	Photograph from a Study of W. T. Richards,	F. de B. Richards.	Artist.
443	Paul Beck, jr. (after Sully), . . . . .	S. Sartain.	do.
444	Drawing of Bartholomew's Statue of Com- merce,	Guglielmi.	Mrs. Bartholo- mew.
445	St. John, . . . . .	Elma Mary Gove.	Artist.
446	Portrait of a Lady (crayon), . . . . .	S. J. Ferris.	Jos. R. Paxton.
447	Night Scene in the Upper Arkansas—Burn- ing Prairie, . . . . .	G. D. Brewster.	Jno. Welsh.
448	Portrait of the Rev. P. F. Mayer (after Neagle) . . . . .	S. Sartain.	Artist.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
449	Maiden Meditation, . . . . .	Elma Mary Gove.	Artist.
450	Washington, . . . . .	G. Stuart.	Academy.
451	Chief Justice Marshall (plaster), . . .	Frazee.	do.
452	Case of Crystalographs, containing Portraits of—No. 1. Prof. Mapes (N. Y), No. 2. Prof. Horsford (Cambridge),	H. A. Marchant.	Artist.
453	The recently discovered Fresco by Raphael, in St. Onofrio, Florence (photograph), .		J. R. Lambdin.
454	Magdalen (photograph), . . . . .	F. de B. Richards.	Artist.
455	Matthew Carey (after Neagle), . . . .	S. Sartain.	do.
456	C. S. Boker (after Lawrie), . . . . .	do.	do.
457	Marine (photograph), . . . . .	G. Le Gray.	S. B. Fales.
458	Dr. Philip S. Physick (after Inman), . .	S. Sartain.	Artist.
459	Descent from the Cross (photograph), .	After Michael Angelo.	J. R. Lambdin.
460	Pastel Portrait, . . . . .	H. Loewenberg.	Artist.
461	Baron Williams, . . . . .	Thompson, R. A.	Academy.
462	Tribute Money (after Rubens), . . . .	T. Sully.	do.
463	*Swamp near New Orleans, . . . . .	B. S. Beaudie- kamp.	Artist.
464	Hagar and Ishmael (photograph), . .	E. S. Bartholo- mew.	S. B. Fales.
465	Calypso (photograph), . . . . .	do.	do.
466	Evening Star (photograph), . . . . .	do.	do.
467	*Pottsgrove Run, Alleghany Mountains, .	G. B. Wood.	Artist.
468	Gil Blas securing the Cook in the Robbers' Cave, . . . . .	J. Opie, R. A.	Academy.
469	Cows in the Barn (water color), . . . .	H. Benj. Lewis.	W. B. Wilstach.
469	$\frac{1}{2}$ Ruth and Naomi (photograph), . . . .	E. S. Bartholo- mew.	S. B. Fales.
470	Marigolds, . . . . .	Jno. W. Hill.	Artist.
471	Wild Flowers in Woods (col'd photograph),	A. Zeno Shindler.	do.
472	Homer led by the Genius of Poetry, . . .	E. S. Bartholo- mew.	S. B. Fales.
473	Sunset House, Rocky Mountain Scenery, .	G. D. Brewster.	Jno. Welsh.
474	Lake Scenery—Death Rock of the Indian Maid, . . . . .	Jas. Peale.	Artist.
	<p style="text-align: center;">“Farewell, sisters; I am going to the spirit-land; My warrior will come to me.”</p>		

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
475	Bust of Raphael (plaster), . . .		Academy.
476	View on the Susquehanna, . . .	E. D. Lewis.	J. B. Townsend.
477	Intervale, North Conway, Mt. Washington,	do.	Dr. Lewis.]
478	Photograph (after E. S. Bartholomew), .		S. B. Fales.
479	On the Brandywine (water color), . .	G. W. Holmes.	Artist. [ciety.
480	Queen Victoria, . . . . .	T. Sully.	St. George's So-
481	Diogenes (from the antique), . . .		Academy.
482	Byr Beach, . . . . .	J. Morviller.	J. Boylan.
483	Water Color—Landscape with Cattle, .	De Jongh and Verboeckhoven.	S. B. Fales.]
484	*The Abbot of Orehebrand (Arabian Nights),	A. Zeno Shindler.	Artist.
485	India Ink and Sepia, . . . . .	J. H. Hill.	do.
486	Beggar Girl, . . . . .	A. Zeno Shindler.	do.
487	Water Color Drawing, . . . . .	E. D. Lewis.	W. P. Tatham.
488	Original Sketch in Pencil—one of the Figures in the Mitherless Bairn, . . .	T. Faed. [mew.	S. B. Fales.
489	Statue of Washington (photograph), .	E. S. Bartholo-	do.
490	Coast Scene (a sketch in water color), .	C. Stanfield.	do.
491	Seat of Sir Thos. Lucy, Charlecot, where Shakspeare was arraigned for Deer Stalking, . . . . .	E. Duncan.	Sam'l Welsh.
492	Portrait of Henry Clay, . . . . .	Jno. Neagle.	Clay Club.
493	Bust of General Jackson (plaster), . .		Academy.
494	Bust of B. West, R. A., . . . . .	Chantry.	do.
495	Antinous of the Vatiean, . . . . .	After antique.	do.
496	Death of Abel, . . . . .	Carlo Lotti.	do.
497	Battle of the Centaurs and Lapithæ, original model (in the centre of Rotunda), . .	John Lough.	do.

At the marriage of *Pirithous*, one of the Lapithæ, with *Hippodamia*, the chiefs of the Lapithæ were assembled to celebrate the nuptials. The Centaurs were also invited to the festivity. One of them, *Eurytus*, inflamed by wine, resolved to make the bride his prize, and, in his fury, seized her by the hair to carry her off. His companions followed his example, and each, according to his fancy, fastened upon one of the female attendants of the bride. The Lapithæ instantly resented this brutal outrage, and the fight became general. Many of the Centaurs were slain, and the rest compelled to retreat.

This group, the work of Mr. Lough, a British Artist, is truly original, both in conception and execution. Though so many large figures, men and horses, are brought together, the whole is combined with an admirable harmony of design. The attitudes of the male figures exhibit strength and grace, and the females the beauty, delicacy, and alarm of their sex. Near the top of the pyramid the bride is seen, her dishevelled

hair in the gripe of her ravisher. Theseus attacks the Centaur to rescue her, and Pirithous, on a magnificent horse, with a drawn sword, is flying to her assistance; Hercules is also there for the same purpose. One of the Centaurs, dressed in lions' skins, is thus described by Ovid :—

“E'en still, methinks, I see Phœocomes;  
 Strange was his habit, and as odd his dress;  
 Six lions' hides, with thongs together fast,  
 His upper part defended to the waist,  
 And when man ended the continued vest,  
 Spread on his back the trappings of a beast.”

In front of the Building—

498. Napoleon (on the Portico), after Canova. Academy.

499 Franklin, do. Ceracci. Academy.

500. The mutilated antique marble statue of colossal proportion, standing in front of the Academy building, represents the goddess Ceres, and was brought from Megara, in Greece, by Commodore Patterson, and presented by him to the Pennsylvania Academy.

501. Do. do. do. Small size, from the same place as the above, presented by Dr. Griffith.

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